GUITAR *signature licks*

STEVE VAI
FIRE GARDEN
NAKED VAMPS

GUITAR STYLES & TECHNIQUES
FEATURES **ACTUAL BACKING TRACKS**
FROM FIRE GARDEN

By Steve Vai and Wolf Marshall

There's a Fire in the House

Written by Steve Vai

34
Gtrs. 2 & 4
Gtr. 2
Gtr. 4 divisi
P
P H
15ma
P.H.
loco
S
pitch: A
37
Gtr. 5 (dist.)
gliss.
f
pitch: D
C
C5
(D5)
C(♭5)
(D(♭5))
E♭5
(F5)
E♭(♭5)
(F(♭5))
40
Gtr. 5
B
(B)
full
1/2
Rhy. Fig. 3
End Rhy. Fig. 3
P.M.
Rhy. Fig. 3A
End Rhy. Fig. 3A
*T
*T = Thumb on ⑥

Gb5
(Ab5)
Ab5
(Bb5)
A5
(B5)
Gb(b5)
(Ab(b5))
N.C. (Cm)
N.C. ((Dm))
F5
(G5)
C5
(D5)
full
1/2
hold bend
Gtrs. 2 & 4
P.M.
gliss.
D
Gtrs. 2 & 4: w/ Rhy. Figs. 3 & 3A
C5
(D5)
C(b5)
(D(b5))
Eb5
(F5)
Eb(b5)
(F(b5))
Gtr. 5
loco
simile on repeat
*w/ bar
+1/2
* Bump bar while tip of bar is pointed toward bottom strap button.
Gtr. 5: w/ Fill 1, 2nd time
Gtr. 6: w/ Fill 2
8va
P.H.
pitch: D C
semi-harm.
Fill 1
w/ bar
Fill 2
Gtr. 6 (dist.)
-1/2
-2 1/2
-4

E
Gtrs. 5 & 6: w/ Fill 3, 2nd time
Eb5 F5
(F5)(G5)
Eb5 C5 F5
(F5)(D5) (G5)
Eb5 C5 F5 Ab5 F5 Ab5
(F5) (D5)(G5)(Bb5)(G5)(Bb5)
Eb5 F5
(F5)(G5)
Eb5 C5 Eb5
(F5)(D5)(F5)
Bb5 Ab5
(C5) (Bb5)
Bb5 C5 Bb5 Ab5 Bb
(C5)(D5)(C5)(Bb5)(C5)
56
Gtr. 5
loco
full
1/2
Rhy. Fig. 4
Gtrs. 2 & 4
pitch: D

F5 G5
(G5)(A5)
F5 C5 G5
(G5)(D5) (A5)
F5 C5 G5 Bb5
(G5)(D5)(A5) (C5)
F5 G5
(G5)(A5)
F5 C5 G5 C5 Bb5
(G5)(D5)(A5) (D5)(C5)
C5 D5 C5 Bb5 C5
(D5)(E5)(D5)(C5)(D5)
60
15ma
P.H.
loco
w/ bar
full
-1/2
-1
-2
End Rhy. Fig. 4

Fill 3
Gtr. 6
8va
Gtr. 5
divisi
w/ bar
-1/2
full
slack
slack
slack
w/ bar

Gtrs. 2 & 4: w/ Rhy. Fig. 4, simile
Gtrs. 5 & 6: w/ Fills 4 & 4A, 2nd time
Eb5 F5 Eb5 C5 F5 Eb5 C5 F5 Ab5 F5 Ab5 Eb5 F5 Eb5 C5 Eb5 Bb5 Ab5 Bb5 C5 Bb5 Ab5 Bb5
(F5) (G5) (F5) (D5) (G5) (F5) (D5) (G5) (Bb5) (G5) (Bb5) (F5) (G5) (F5) (D5) (F5) (C5) (Bb5) (C5) (D5) (C5) (Bb5) (C5)
Gtr. 5
Gtr. 6
gliss.
To Coda
F5 G5 F5 C5 G5 F5 C5 G5 Bb5
(G5) (A5) (G5) (D5) (A5) (G5) (D5) (A5) (C5)
(G5) (A5) (G5) (A5) (G5) (A5) (C5)
Gtrs. 2 & 4
Fill 4
Gtr. 5
Fill 4A
Gtr. 6

Eb5 F5 Eb5 C5 F5 Eb5 C5 F5 Gb5 F5 Eb5 C5 Eb5 F5 Eb5 C F5
(F5) (G5) (F5) (D5) (G5) (F5) (D5) (G5)(Ab5) (G5)(F5)(D5) (F5) (G5) (F5) (D) (G5)
8va
H P
P.H.
B
loco
full
1 1/2
pitch: A C A C
Eb5 C5 F5 Gb5 F5 Eb5 F#5 G#5 A5 G#5 F#5 C5 F#5 G#5
(F5)(D5)(G5)(Ab5)(G5)(F5) (G#5) (A#5) (B5)(A#5)(G#5)(D5)(G#5)(A#5)
(B) P.H.
w/ bar
2 1/2
pitch: B# A#
A5 G#5 F#5 G#5 F#5 C5 G#5 F#5 C5 G#5 A5 G#5 F#5 C5
(G5)(A#5)(G#5) (A#5) (G#5) (D5) (A#5) (G#5) (D5) (A#5)(B5)(A#5)(G#5)(D5)
-1
S

H
B5 (C#5)
A5 G5 B5 (B5) (A5) (C#5)
A5 G5 B5 C5 B5 A5 (B5) (A5) (C#5) (D5) (C#5) (B5)
C (D)
Gtr. 5
8va
loco
wah-wah off
w/ synth. effect
1 1/2
full
Gtr. 6
w/ synth. effect
Gtrs. 2 & 4
Gtr. 2
Gtr. 4 divisi
Riff A
End Riff A
P.M.
Gtr. 4: w/ Riff A, 7 times, simile
D/C (E/D)
C (D)

G/C
(A/D)
C∆7
(D∆7)
B♭∆7/C
(C∆7/D)
C∆7
(D∆7)
8va
full
Gtrs. 2 & 6 tacet
C♯5
(D♯5)
Gtr. 5
Gtr. 5 tacet
Gtr. 4
mp
mp
19

Gtrs. 2 & 4: w/ Rhy. Fig. 2
N.C. (Dm9)
E♭13♯11(no3rd)
(F113♯11(no3rd))
Gtrs. 5 & 6
rit.
Gtr. 5
divisi
Gtrs. 2 & 4
*Gtr. 6 tabbed to right of slash.
N.C.
Whispered: Hey, there are some things about me I think you should know. Now close your eyes and listen carefully.
w/ sound effects
Gtr. 3
8va
H5
loco
slack
Harm. w/ bar

The Crying Machine

Written by Steve Vai

⑤ Em7 | CΔ9 | F5 | Dm7

Gtrs. 1 & 2

Gtr. 3

Bass

sim.

⑨ Bsus4 | B7 | Am7 | Bm7

8va loco

Em7
N.C.(C)
CΔ9
F5
Strings
Dm7
Bsus4
B7
End Rhy. Fig. 1
End Bass Fig. 1

C
Gtr. 3 tacet
Strings
E
**F♯7add4/E
E△7
Gtrs. 1 & 2
rake
full
1/2
*Gtrs. 4 & 5 (acous.)
mf
let ring throughout
Bass
let ring
*composite arrangement
**bass plays E
F♯7add4
Aadd9
Badd4/A
full
let ring

25
A6/9
AΔ7
B
Strings
Strings tacet
8va
loco
8va
Gtrs. 1 & 2
B
P
S
(B)
rake
full
Gtrs. 4 & 5
(Gtr. 5 cont. in slash)
Organ
gliss.
Bass
S

D
Gtr. 4 tacet
Am
Am7
Bm
Bm7 Bm
Em
Gtr. 5
mp
8va
Gtrs. 1 & 2
full
Gtr. 3
Organ
Organ Fig. 1
Bass
sim.

F
Dm
Bsus4
B
p
8va
loco
1/2
full
full
1/2

End Organ Fig. 1
gliss.

E
Organ tacet
Gtrs. 3 & 5 tacet
Em7
Strings
*Gtrs. loco
1 & 2
Bass
*Gtr. 2 w/ wah-wah
Strings
Gtrs.
1 & 2
N.C.
Gtr. 3
Bass
8va

Gtr. 3 tacet
Strings
F
Strings tacet
C#m7
Gtr. 1
8va
loco
steady gliss.
P.M.
Gtr. 2
ff
Bass
47
semi-harm.

50
P.M.
S
P.M.
8va
loco
grad. bend
full
1 1/2
2
53
Strings
G♯m7
Gtr. 1
ff
w/ bar
-1 1/2
Gtr. 2
wah off
Bass

56
8va
full
8va loco
P.H.
loco
pitch: E# F# E# E#
59
G#5
F#5
semi-harm.
(B) B B
1 1/2
full

G
E
F#7add4/E
8va
loco
Gtr. 1
Gtr. 2
Gtr. 4 & sitar
Bass
Synth.
mp

66
Eadd9
F#7add4
8va
loco

73
8va
AΔ7
w/ bar
+1
-1
1/4

Sitar tacet
B
8va
loco
Gtr. 1
Gtr. 2
Gtr. 4
mp
cresc.
mf
Bass
Synth.

H
Synth. tacet
Gtr. 4 tacet
N.C.
1 & 2
w/ bar
rake
full
8va
Bass
P.M.
sim.
ff
I
Gtr. 3: w/ Rhy. Fig. 1, simile
Bass: w/ Bass Fig. 1, simile
Organ: w/ Organ Fig. 1, 2 times
Am7
Bm7
loco
Organ
gliss.

Em7
CΔ9
F5
Dm7
Bsus4
B7
8va
loco
Gtrs. 1 & 2
full
1/2
Am7
Bm7
Gtr. 1
fdbk.
Gtr. 2
rake
ff

J
Gtr. 3: w/ Rhy. Fig. 1, simile
Organ: w/ Organ Fig. 1, 2 times
Bsus4
B7
Am7
Bm7
8va
Gtr. 1
w/ bar
full
Gtr. 2
grad. release
Bass
Em7
CΔ9
F5
loco

Dm7
Bsus4
108
8va
loco
full
T P T T P T T T
B7
Am7
Bm7
110
15ma
8va
P.S.
mf
ff
1/2
full

Em7
15ma
P.H.
CΔ9
15ma
P.H.
F5
P.H. semi-harm.
P.H.
full
1/2
pitch: E F♯ E
8va
A G A G
loco
Dm7
Bsus4
8va

K
Gtr. 3: w/ Rhy. Fig. 1, simile, till fade
Organ: w/ Organ Fig. 1, till fade
B7
8va
Am7
loco
Bm7
Em7

C∆9
F5
Dm7
Bsus4
B7
Am7
8va
loco
full
1 1/2

Bm7 Em7

loco

8va loco

Begin Fade

C∆9 F5 Dm7

8va loco

Bsus4
B7
let ring
8va
Am7
Bm7
Fade Out
P.H.
full
w/ bar
-2 1/2

C
E5 D♯5 C♯ B5add9 C♯5add9 C♯5 E5 C♯ G♯ C♯ C♯Δ7/F♯
Gtr. 4
full
Gtr. 3
8va
Gtrs. 1 & 2
End Rhy. Fig. 1
Rhy. Fig. 2
loco
Harm.
Gtr. 3 tacet
F♯Δ7 C♯Δ7/F♯ F♯Δ7
hold bend
P.M.

G♯7add4
C♯
G♯
N.C.
Gtr. 4
8va
H2.6
Harm.
pitch: B♯
Gtr. 3
Gtrs. 1 & 2
End Rhy. Fig. 3
Dadd9
Eadd9
A♯m
G♯6/B♯
C♯
loco
P.M.

C#Δ7/F#
Gtr. 4
P.M.
full
8va
F#Δ7
loco
Eadd9
Gtr. 5 (elec.)
mf w/ dist.
Gtr. 3
T
Bass: w/ Bass Fig. 1, simile
Gtr. 5 tacet
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 3 meas.
E
E/D#
E/C#
D5add9
Eadd9
C#
Gtr. 5
Gtr. 3
divisi
F
Gtrs. 1 & 2: w/ Rhy. Fig. 3
Bass: w/ Bass Fig. 2, simile
Gtr. 5 tacet
B5add9
C#5add9
C#5
E5
C#
B5add9
C#5add9
C#5 E5 C#5
D5add9
Eadd9
Gtr. 4
Gtr. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 6, simile
Bass: w/ Bass Fig. 4, simile
D♯9sus4
C♯5
D♯9sus4
C♯5
D♯9sus4
C♯5
D♯9sus4
C♯5
Gtr. 4
C♯6
C♯5
C♯5add9
loco
E5add9
F♯add9
E5add9
F♯add9
Eadd9
D♯add9
D♯sus4 add9
P.H.
Gtrs. 1 & 2
pitch: A♯
A♯
Bass
D♯add9
I
A♯m
Riff A
G♯6/B♯
C♯
D♯m
Rhy. Fig. 7
End Rhy. Fig. 7

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 3 meas.
Bass: w/ Bass Fig. 3, simile
D5add9
Eadd9
C♯
B5add9
C♯5add9
C♯5
E5
C♯
B5add9
C♯5add9
C♯5 E5 C♯5
End Riff A
Gtr. 4
loco
Gtr. 3
divisi
8va
full
1 1/2
Gtrs. 1 & 2: w/ Rhy. Fig. 7, simile
Gtr. 4: w/ Riff A
Bass: w/ Bass Fig. 2, last 2 meas.
A♯m
G♯6/B♯
C♯
D♯m
full
hold bend
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 3 meas.
Bass: w/ Bass Fig. 3, simile
D5add9
Eadd9
C♯
B5add9
C♯5add9
C♯5 E5
C♯
B5add9 E5
C♯5add9 C♯5 C♯5
P.H.
1/2
loco
pitch: B A♯
Gtrs. 1 & 2: w/ Rhy. Fig. 4, simile
Bass: w/ Bass Fig. 2, last 2 meas.
A♯m
G♯6/B♯
C♯
D♯m7
Bass: w/ Bass Fill 1
D5add9
Eadd9
Gtr. 4
Gtrs. 1 & 2: w/ Rhy. Fig. 5, 1st 3 meas.
C♯add4
C♯7sus4/B
A+(♯11)
C♯/G♯
C♯7/F♯
C♯7/E
C♯7
B9(♯11)
rit.
Gtrs. 1 & 2
15ma
P.H.
pitch: G♯
Bass

Whookam

Written by Steve Vai

*Backward song is transcribed forward.
Sing song from end to beginning to follow recording.

Blowfish

Written by Steve Vai

B B B

full 1/2 1/2

P.M.

B B

P.M.

full 1/2

B B End Bass Fig. 1 B Bass Fig. 2

full 1/2 1/2

E5 N.C. B (B)

Gtr. 1

full full

Gtr. 4 (dist.)

mf

Gtrs. 2 & 3

S

S

S B S

S full S

Gtr. 4 tacet

E5 N.C.

End Bass Fig. 2

Gtrs. 2 & 3

mf *mp*

Gtr. 2

* Gtr. 3 *divisi*

Gtrs. 2 & 3

* Gtr. 3 tabbed to left of slash

24
B
full
1/2
Gtr. 2
Gtr. 3
divisi
w/ flanger
C
Gtr. 2 tacet
A5
Fill 1
28
Gtr. 4
D5
G5
A5
End Fill 1
Gtr. 1
15ma
H2.7
loco
Harm.
P.M.
Gtr. 3
Bass Fig. 3

E
Gtrs. 3 & 4 tacet
N.C.
D5
G5
* F#m7
Gsus2
octave effect off
End Rhy. Fig. 1
Rhy. Fig. 2
P.M.
End Rhy. Fig. 1A
Bass
Bass Fill 1
End Bass Fill 1
Bass Fig. 4
* Chord symbols reflect implied tonality.
G5/A
Dadd4/A
Asus2
F#m7
Gsus2
Gtr. 5
Gtr. 4
divisi
Gtr. 1
let ring
End Rhy. Fig. 2
End Bass Fig. 4

F
Gtr. 3: w/ Fill 2
N.C.
Gtr. 5
8va
G
Gtr. 4 tacet
Bass: w/ Bass Fig. 1, simile
N.C.
loco
Gtr. 4
w/ fuzz
Gtr. 1
Bass Fig. 5
End Bass Fig. 5
Gtr. 5
Gtr. 1
Fill 2
Gtr. 3
P.S.

I
Gtrs. 3, 4 & 5 tacet
N.C.
8va
Gtr. 7
loco
full
Gtr. 1
Bass
G5
N.C.
G5 F♯5 G5
N.C.
F♯5
P.H.
w/ bar
grad. bend

N.C. F#5 G5

93

8va

H P S

B B

* w/ harmonizer

full

* Set to produce additional pitches
a fourth lower and an octave higher.

97

8va

D5/E

8va
A5
A♭5
G5
N.C.
grad. bend
full
grad. bend
full
G5
J
Asus2
Gtr. 7 tacet
Gtr. 4
Gtr. 5
mp
mf w/ chorus & sustain
Gtr. 7
P.S.
Gtr. 1
* Gtr. 1 & Coral sitar
mf w/ clean tone
let ring throughout
* composite arrangement
** T = Thumb on ⑥

105

G5

P.S

Gtr. 5

Gtr. 1 & Sitar

109

F♯m7

8va

full

mp *mf*

Gtr. 1 w/ dist.

P.M.

Sitar
divisi

steady gliss.

Sitar tacet
G5
Em7add4
E
open
P.M.
114
8va
Gtr. 5
full
hold bend
Harm.
pitch: E B
G
Gtr. 3
pitch: G
Gtr. 1
Sitar
divisi
119
Gtrs. 3, 4 & 5 tacet
K
N.C.

124
Gtr. 2
mp
mf
Gtr. 3
Gtr. 1
Bass: w/ Bass Fig. 2, simile
128
Gtr. 4
Gtr. 2
divisi
E5
N.C.
P.M.

E5
N.C.
Gtr. 4 tacet
Gtr. 2
full
Bass

138
Gtr. 2
Gtr. 4 tacet
Gtr. 3
Gtr. 4
Gtr. 1
142
A5
grad. bend
Gtr. 2
divisi
* w/ echo repeats

The Mysterious Murder of Christian Tiera's Lover

Written by Steve Vai

D
Freely
N.C.(G)
(D)
8va
w/ delay
(G)
(Am)
(Bm)
accel.
(C)
(D)
(Bm)
E5/B
loco
P.S.
full

Hand on Heart

Written by Steve Vai

C

A C♯m7 F♯ F♯ E/F♯

(14)

P.H. 8va loco

Bass

(19)

E F♯ E^{6}_{9}

P.H. 15ma loco

pitch: C♯

C♯m7 E E/D♯ F♯ C♯m7 G♯m7

F♯ A B/A F♯ Esus2

F♯ C♯m7 G♯m7 F♯

(cont. in notation)

41

w/ bar

-3 1/2 -2 1/2 -1 1/2

44

A B/A F♯ E

P.H.

8va

Gtrs. 2 & 3

mf

let ring

Esus4 E F♯ E

54

8va loco

S P H B (B) full

P.M. P.M.

Esus4 E F♯ E Esus4 E

Gtrs. 2 & 3

(cont. in notation)

56

semi-harm.

S B P 1/2 full w/ bar -2

P.M. P.M.

let ring

Gtr. 4 tacet

A

Badd4/A

A∆7

Gtr. 1

Gtrs. 2 & 3

Bass

B/A

Gtrs. 2 & 3

Gtr. 4
divisi

Gtr. 4 tacet

64

Gtr. 1

12:8 12:8 12:8 11:8

Gtrs. 2 & 3

8va

S

A△7

65

12:8 10:8 6:8

8va

S

B/A
C♯11
8va
loco
C♯7sus4
F
Gtr. 2 tacet
F♯
Gtr. 3
* Pick directly over fretboard in close proximity to fretted notes.

E/F#
E
F#5
F#7add11
Eadd2
Gtrs. 2 & 3
A
C#m7
B
D
C
Gtr. 1
Gtrs. 2 & 3
(cont. in slash)
Gtr. 4

G
Ab
Gb/Ab
Gb
Gtrs. 2 & 3
80
8va
sim.
Gtr. 1
ff
full
1/2
Gtr. 4
w/ sustain
Ab
Dbsus2
Cb
83
8va
loco
-1/2
w/ bar

Ebm7 Ab

H

Gb/Ab

8va

Gb
Ebm7
Ab
8va
B
(B)
P
1/2
full
Gb 6/9
sim.
loco
S
H
semi-harm.
92

A♭ D♭sus2 C♭

sim.

semi-harm.

full full full full full full full full full

E♭m7

rit.

Freely

A♭

8va

rit.

full full full

12:8 11:8

Bangkok

from CHESS

Words and Music by Benny Andersson, Tim Rice and Bjorn Ulvaeus

Gtrs. 1 - 6
A5
Gtrs. 7 - 12
Gtr. 13
Gtr. 13
(elec.)
mf w/ clean tone
P.M. throughout
Bass Gtr.
Drms.
H.H. w/ foot
Synth.
Choir
Timp.
Bass Dr.
gliss.
gliss.
gliss.
gliss.

22
Trbns.
Low Brass
Pno.
Sitar &
Gtrs. 10 - 12
Gtrs. 13 & 14
(elec.)
w/ dist.
Gtr. 13
Bass Gtr.
Drms.
Synth.
Choir
Timp.
Bass Dr.
Bass

33
Picc.
Fl.
Pno.
Harp
Sitar
Gtr. 15
Drms.
Synth.
Choir
Glock.
B.D. and
Gong
8va
6:4
mf
Gong

37
N.C.(A)
8va
Picc.
Fl.
F. Hrn.
Pno.
mf
Gtr. 16
Gtr. 16 (acous.)
Gtr. 15
f
crash
Drms.
Synth.
Choir
Timp.
6:4

41
A5
N.C.
Bassoon
Trpts.
gliss.
ff
Low Brass
Pno.
Gtr. 16
Gtr. 17 (acous.)
mf
Gtrs. 13 - 15
Sitar
P.M.
Gtr. 15
divisi
Bass Gtr.
crash
misc. perc.
Clave

47
Bassoon
Pno.
Gtr. 17
Sitar &
Gtr. 15
Drms.
misc. perc.
Synth.
Choir
Wood
Blocks
Claves
Gong
Strgs.
Marc.
Cello

52
Bassoon
Pno.
Gtr. 17 & Sitar
Sitar &
Gtrs. 15 & 17
Gtr. 15
divisi
Drms.
misc. perc.
Synth.
Choir
Wood
Blocks
Claves
Strgs.
Marc.
Cello

D
56
F
8va
Picc.
Fl.
Pno.
Gtr. 13
w/ dist.
Gtr. 15
Bass Gtr.
crash
H.H.
Drms.
Strgs.
Marc.

61
8va
Picc.
Fl.
F. Hrn.
Trpt.
Pno.
Gtr. 13
Gtr. 15
Gtr. 14 & Sitar
Bass Gtr.
Drms.
crash
H.H.
Marimba
Xylo.
Strgs.

67
Bassoon
Trpt.
Low Brass
Pno.
8va
7:4
ff
Harp
col. piano
Gtr. 18 (elec.)
w/ dist.
mf
Gtr. 13
Gtr. 13
divisi
H
P
S
Gtr. 14
& Sitar
8va
Bass Gtr.
crash
H.H.
Drms.
Marimba
Xylo.
Strgs.

70
E
8va
A
Picc.
Fl.
Cl.
Trpts.
Trbns.
Low Brass
Pno.
6:4
3
Harp
col. piano
Gtr. 18
Gtr. 13
Gtr. 13 & 18
H
P
Gtr. 16
crash

73
Fl.
Trpts.
Trbns.
ff
Low Brass
Fr. Hrn.
Pno.
Gtr. 13
H P H P H P
P
S S
Gtr. 16
8va
Bass Gtr.
mf
S
Synth. Choir
Marc.
Cello

78
A5
N.C.
Picc.
Fl.
Bassoon
Trpts.
Trbns.
Low Brass
Fr. Hm.
Pno.
Gtr. 13
Gtr. 16
Gtr. 16
Gtrs. 14 & 18
divisi
8va
Gtrs. 14 & 18
Bass Gtr.
Drms.
Synth. Choir
Strgs

F
84
Picc.
Bassoon
Trpts.
Trbn.
ff
Low Brass
Fr. Hrn.
Pno.
Gtr. 13
Gtrs. 14 & 18
Gtr. 14
Gtr. 18
divisi
Gtr. 18
Bass Gtr.
ff
crash
H.H.
Drms.
Gong
Strgs.

Eb5 F5
Gb5 F5
Eb5 F5 Gb5
N.C.
89
Picc.
Fl.
Cl.
Trpts.
Low Brass
Fr. Hn.
Pno.
Gtr. 13
Gtr. 18
Bass Gtr.
crash
bell
H.H.
Drms.
Synth. Choir

Segue into "Bull Whip."

Fire Garden Suite

Written by Steve Vai

* Chord symbols reflect overall tonality.

8va
crash
H.H.
loco
Gadd9
full
* Gtr. 3 tabbed to left.
splash

C
N.C.(G)
Sitar 1
Riff A
mf
Sitar 2
let ring throughout
Synth. Bass
Riff A1
mp
sim.
End Riff A
End Riff A1
Sitar 1 & Synth. Bass: w/ Riffs A & A1, 2 1/2 times

D
N.C.
Sitar 1
let ring
Sympathetic Strings
gliss.
Sitar 2
Sitar 2 & Synth.
Synth. Bass
E
Sitar 1 tacet
N.C.(A)
(Bm)
let ring

(C♯m)
(D)
(E)
(F♯m)
Sitar 2 & Synth.
H P
Synth. Bass
(G)
P
N.C.
S
Sitar 1
(A)
8va
N.C.
Sitar 1 tacet
let ring
Sympathetic
Strings
gliss.
Sitar 2 &
Synth.
S
Sitar 2, Synth. & Marimba
B
string
noise
full
Synth. Bass

F
N.C.(G)
(A)
(Bm)
(C#m)
Sitar 2, Synth. & Marimba
full
H P
Synth. Bass
(D)
(E)
(F#m)
(G)
1/2
(A)
G
N.C.
N.C.(D)
(C#m)
8va

(Bm)
(A)
(G)
N.C.
8va
Sitar 2, Synth.
& Marimba
Synth. Bass tacet
loco
full
H
Marimba tacet
N.C.(G)
Sitar 1 tacet
Sitar 1
let ring
Sympathetic
Strings
gliss.
Sitar 2, Synth.
& Marimba
Sitar 2 & Synth.
Synth. Bass

87
(A)
Sitar 2 & Synth.
P P
S
H P S
H P S
Synth. Bass
92
let ring
Sitar 1
Sitar 2 & Synth.
divisi
Strings
mp
Piano
mf
gliss.
* Rake strings in sound chamber.
Synth. Bass

ANGEL FOOD

A
Fast ♩ = 164
E5
N.C.(E)
Strings
Rhy. Fig. 1
Strings tacet
End Rhy. Fig. 1
B
Piano L.H.: w/ Rhy. Fig. 1, 3 times, simile
N.C.(E)
D/E
N.C.
let ring

17
E5 Dadd2/E Eadd2 N.C.

let ring

let ring throughout

C
E6/9
F♯/E
E6/9
F♯/E
p
mf
mf
f
R.H.
L.H.
E6/9
F♯/E
Esus2
f
mf
f
mp
f
mf
E6/9
Esus2
B/E
A/E
mf
f
8va
loco

E
N.C.(E)
mf
mp
D
N.C.(E)
f
let ring
H P
S
S S
8va
loco

42
E6/9
S
mp
f
P.M.
8va
mf
ff
f
* Since piano part was computer programmed, some of the L.H. spans are unusually large.
45
EΔ7
15ma
E
47
Cadd2
C
N.C.
H
loco
mp
mf

F
Em(add2)
B♭△(♯11)
E
N.C.
8va
loco
mf
f
p
ff
H P
P S

60
H P
P.M.
64
H P
P.M.
67
H P
P.M.
5:4
7:6

71
P.M.
8va
G
74
Gsus2
N.C.
loco
76
P
H

78
Gsus2
N.C.
8va
Em7
N.C.
8va
CΔ7
loco
8va
loco
loco
H
83
Aadd2
Badd4
Aadd2
Badd4
E
Badd4
sfz

86
Aadd2
Badd4
Aadd2
Badd4
Aadd2
Badd4 Aadd2
E
8va
8vb
89
Aadd2
Badd4 Aadd2
E
8va
loco
8vb
loco
I
91
Aadd2
Badd4
Aadd2
Badd4
8va
loco
8vb

93
E
A6 9
E
A6 9
E
Badd4
8va
6
3
6
8vb
95
Aadd2
Badd4 Aadd2
E
Aadd2
Badd4 Aadd2
E
8va
loco
3
8vb
98
F#m11
E
N.C.(E)
mf
8vb
loco
mp
mf

101
J
E5
N.C.
f
mf
R.H.
mp
104
N.C.
D/E
107
Dsus2/E
Eadd2
8va

D5
E5
C5
8va
H P
B
S S
Bass Fig. 2
P.M.
crash
H.H.
D5
C5
B5
End Rhy. Fig. 2A
w/ bar
End Rhy. Fig. 2
End Bass Fig. 2

D
Gtr. 1: w/ Rhy. Fig. 1, 2 times
Bass: w/ Bass Fig. 1, 2 times
Gtrs. 3 & 4 tacet
8va
Gtr. 2
crash
H.H.
E
Gtrs. 1, 3 & 4: w/ Rhy. Figs. 2 & 2A
Bass: w/ Bass Fig. 1
D5
w/ bar
full
Synth.
crash
H.H.

E5
D5
E
8va
Bass: w/ Bass Fig. 2
C5
D5
C5
B5
loco
8va
P.S.
full
full
F
Gtrs. 3 & 4 tacet
Synth. tacet
E5
D5
E5
N.C.
Gtr. 2
hold bend
w/ bar
gliss.
Gtr. 1
Bass
crash
H.H.
splash

G
F5
G5
F5
E
E
Em
full
P.M.
Gtr. 4
let ring
Gtr. 1
divisi
Synth. Choir
mf
crash
bell
H.H.
Fsus2
E
P.S.
* let ring
* Gtr. 4 tabbed to left.
china

* Chord symbols reflect overall tonality.
** doubled by synth. 8va.

71
Fadd2
E♭sus2
A/D
A/C♯
Cadd2
F△9♯11
china
crash
H.H.
crash
H.H.
E5
77
f
Gtr. 7
Gtr. 2 & Synth.
divisi
4:3
P H P H P H P
Esus4
Gtr. 2 & Synth. tacet
N.C.
Gtr. 7
crash
H.H.
crash
H.H.

Gtrs. 4, 8 & 9: w/ Rhy. Fig. 3
G
F
do, do, do, do, do. Do, do, do, do,
Gtr. 3
End Rhy. Fig. 3
Gtr. 10 (elec.) w/ dist.
Gtr. 11 (elec.) divisi w/ dist.
Gtr. 1
P.M.
G
F
G
do, do. Do, do, do, do, do, do.
crash

M

Gtrs. 3, 4, 8 - 11 tacet

(101) A5 C5 B♭5 A5

8va

Gtr. 2

S P

f

Gtr. 1

crash

press

109
Gtr. 7
A5
B♭5
C5
B♭5
C5
B♭5
8va
Gtr. 2
Gtr. 6
divisi
P
S
Gtr. 1
P.M.
Bass
crash
H.H.
* Gtr. 2 tabbed to left of slash
N
113
G5
F5
Gtr. 1 tacet
N.C.(E)
(D)
(C♯m)
H
Gtr. 4
*Gtr. 8
mp
* doubled 8va.

117

Gtrs. 2 & 6 tacet

(D) (E) (D) (C♯m) (D)

Gtr. 7

Gtr. 4

Gtr. 8
divisi

splash

122

(E) (D) (C♯m) (D)

crash

H.H.

O
Gtr. 8 tacet
Gtrs. 3 & 4 tacet
Bass tacet
F5
N.C.
8va
loco
Gtr. 7
Gtr. 4
Gtr. 3
grad. bend
1/2
full
china

P
Gtr. 7 tacet
F5
Eb5
Db5
Dbsus2
Cm
Gtr. 2
Gtr. 1
rit.
crash
H.H.
Slower ♩ = 132
Gb5
F
Gb
Eb5 F5
Gtr. 6
full
china

Q
Gtr. 6 tacet
Gb5 F5
Gb5 F5 Eb5 F5 C5
N.C.(Bb)
(Ab)
8va
loco
crash
bell
Freely
w/ swarming bee sound effect
(Db) (Cb) (Bb)
(Cb) (Bb) Cb5 Bb5 Cb5
Gtr. 2
rit. poco a poco
Gtr. 1
Synth.
mf

Drums tacet
Bass tacet
Gtr. 1 tacet
8va
fdbk.
fdbk.
pitch: G♭
Gtr. 2
P.M.
rake
accel.
accel.

160
8va
H P
sim.
rit.
162
164

A Tempo
w/ bar
P.M. on 6
rit.
Bb5
N.C.
Gtr. 2
Gtr. 6
divisi
w/ swarming bee sound effects. (8 sec.)
Gtr. 1
Gtrs. 1 & 3
Gtr. 3
Synth.
crash

Deepness

Written by Steve Vai

Little Alligator

Written by Steve Vai

Bm11
Oh.
Gtr. 2 (slight dist.) w/ chorus
mp
Gtr. 1 divisi
full
B Verse
Gtr. 1 tacet
Bass tacet
Bm11(no root)
1. I could read your mind and all its freak - ish de - sires a -
2. From the fangs, the poi - son is so sweet - ly in - ject - ed. The
Gtr. 2
Rhy. Fig. 1
Bass Fill 1
End Bass Fill 1
full on feme fa - tale with an el - e - gant face of fire.
words that fall from your tongue are so filth - y, your mouth must be in - fect - ed.
End Rhy. Fig. 1
Gtr. 2: w/ Rhy. Fig. 1, 1st 7 meas., simile
Through the haze of your sen - ses and your de - fen - ses.
Not a man, not quite a la - dy, hope - less - ly an - drog - y - nous.
Bass
8va
simile on repeat

To Coda
God on - ly knows how long it is till you hit the bot - tom, but that's all
Hell on - ly knows how hot it gets,_ oh, down south of the bor - der, but that's all
Gr. 2
steady gliss.
8va
C Chorus
N.C.(Em)
right.
Hey,
I'll get you through par - a -
Gtr. 2
let ring
Bass Fig. 2
loco
dise.
Yeah, yeah.
End Bass Fig. 2

D.S. al Coda
Bass: w/ Bass Fill 2
Yeah, yeah!
8va loco
P.H.
P.M.
pitch: G♯ A G♯
Coda
E Chorus
Bass: w/ Bass Fig. 2, simile
Em7
right,
(You're such a nice la - dy.)
your se-cret is safe to -
Gtr. 2
let ring
P.M.
N.C.(Bm)
night,
a to - night.
(Hey, yeah.
full
Bass Fill 2

H Guitar Solo
Gtr. 4 tacet
Bass: w/ Bass Fig. 1, 4 times
N.C.(Bm)
Aw, that's good.
Aw, that's it.
grad. bend
w/ ad Lib. vocal
(E)
Rhy. Fig. 4
Bass

Bass: w/ Bass Fig. 4, simile
w/ bar
End Rhy. Fig. 4
Bass: w/ Bass Fig. 1, 2 times
(Bm)
8va
grad. bend
full
P.S.
loco
(F♯)
Bass Fig. 5
(E)

(E)
8va
loco
w/ bar
End Bass Fig. 6
Bass: w/ Bass Fig. 6
(B5)
P.H.
P.S.
full
pitch: E
F#

P.H.
full
pitch: G A E F♯ C♯ D♯ E F♯
w/ bar
Bass: w/ Bass Fig. 5, simile
(F♯)
8va
loco
(E)
Harm.
(C♯m)
(F♯)
Bass: w/ Bass Fig. 6, simile
(Bm)
hold bend

8va loco
w/ bar
full
+1
I Verse
Gtr. 1 tacet
Gtr. 2: w/ Rhy. Fig. 1, simile
Bass: w/ Bass Fill 1
Bm11(no root)
Bass tacet
3. You could hang your im - age in a brand new di - men - sion.
I don't e - ven think your mir-ror can un - der - stand your re - flec - tion, but that's all
Gtr. 1
J Chorus
Gtr. 2 tacet
Bass: w/ Rhy. Fig. 2, simile
Em7
right. (Oh, that's all right. Hey,) as long as you're not up -
let ring
P.M.
Gtr. 3 tacet
B5
tight to - night.

Bass: w/ Bass Fig. 3, 1st 3 meas.
F#7add4
E/F#
Bass: w/ Bass Fill 3, simile
And in your brain
(Are you sane?
let ring
1/2
Bass: w/ Bass Fig. 3, last 4 meas., simile
E5
E6
E∆7
C#m7
F#+7
It's all the same for Lit - tle Al - li -
)
Gtr. 2
Gtr. 1
divisi
let ring
let ring
* Gtr. 2 to left of slash.
K Interlude
Gtr. 2 tacet
Bass: w/ Bass Fig. 1, 4 times, simile
N.C.(Bm)
ga - tors.
Uh, yeah, yeah.
Uh, Lit - tle Al - li -
Gtr. 1
P.M.
full
ga - tor.
Oh, Lit - tle Al - li -
8ba
loco
w/ bar
-3 1/2
-2 1/2
-1 1/2

Bm7
N.C.
ga - tor.
Oh, Lit - tle Al - li - ga - tor.
P.M.
w/ bar
End Half-Time Feel
B5
That can on - ly make sense.
L Outro
N.C.(Bm)
E5
D5
Gtr. 2
Gtr. 1 divisi
Gtr. 4
E

All About Eve

Written by Steve Vai

Drop D Tuning, Down 1 Step:
① = D ④ = C
② = A ⑤ = G
③ = F ⑥ = C

*Chord symbols reflect implied tonality relative to de-tuned guitars and do not reflect actual sounding chords.

Gb6/9/Db E/B F#m7add4/A E/B F△7b5 G
burn - ing in your breast. Help - less in the fall from
A F△9/C Cadd2/G D9/F# Cadd2/G D9/F#
par - a - dise in - to your bed. For here it is sown,
F△7sus4 C7/E Fsus4 Eb△9
in time we for - get what is man.
C Verse
*C5add9 G/B F6/9 Eb6/9
2. Don't let your bod - y cry, this game of love is war and
Rhy. Fig. 1
*Chord symbols reflect overall tonality.

Gb6/9
E
DΔ7
D6/9
E
F(b5)
I'm al - read - y dead.
You say hold me down
S
H
G
Aadd2
A9
FΔ9
D Pre-Chorus
Cadd2/G
D9/F#
and wash a - way this hun - ger from my
flesh
End Rhy. Fig. 1
Rhy. Fig. 2
Cadd2/G
D9/F#
FΔ7sus4
C7/E
and make me re - born
in sweet in - no - cence.
Fsus4
EbΔ9
Come on and make me live,
yeah.
Gtr. 1
Gtr. 2
mf
mp
Gtr. 3 (elec.)
divisi
f
w/ dist.
End Rhy. Fig. 2

E Chorus
Gtr. 1 tacet
D
E7/D
F∆7sus2
Voc. Fig. 1
D5 E5 F5 D5 G5 F5 E5
It's voo - doo that you pos - sess.
(Your heav-en is dan - ger.
*Gtrs. 2 & 3
*composite arrangement
D
End Voc. Fig. 1
E7/D
Am11
Am11/F#
Am11/D
De - ny your dark side, I know all a - bout your se - cret life. Oh,
Gtr. 2
Gtr. 3
divisi
E5
F
F∆7♭5
B♭sus2
B♭
E♭∆9
Eve, yeah.
Gtr. 1
mf
w/o slide
full
f
w/ slide
Gtrs. 2 & 3

H Chorus
Gtr. 1 tacet
D
E7/D
Bkgd Voc.: w/ Voc. Fig. 1
FΔ7sus2
Gtr. 1 tacet
D5 E5 F5 D5 G5 F5 E5
It's voo - doo that you pos - sess.
Gtrs. 2 & 3
Gtr. 1
Gtrs. 2 & 3 divisi
*Gtr. 1 tabbed to left of slash.
D
E7/D
Am11
Am11/F♯
Am11/D
De - ny your dark side, I know all a - bout your se - cret life. Hey,
Gtr. 2
Gtr. 3 divisi
**Gtr. 3 tabbed to left of slash.
D
E7/D
Bkgd. Voc.: w/ Voc. Fig. 1
FΔ7sus2
D5 E5 F5 D5 G5 F5 E5
it's voo - doo that you pos - sess.
Gtrs. 2 & 3
Gtr. 1
Gtrs. 2 & 3 divisi
Gtr. 1 tacet
D
E7/D
Am11
Am11/F♯
Am11/D
Be - hind those lu - cid eyes, the shad - ow of the ser - pent lies. Oh,
Gtrs. 2 & 3
Gtr. 2
Gtr. 3 divisi

Guitar Solo
B♭Δ9(no3rd)
AΔ9(no 3rd)
loco
A♭13♯11
GΔ9
let ring
F♯7♭9
FΔ9

D5 E5 F5 FΔ7b5 Fsus4 Bb EbΔ9
8va
J Verse
Gtrs. 3 & 4 tacet
C5add9 G/B Fsus4 Bb/F EbΔ9
D.S. al Coda
4. And though the sun goes down, the mor-tals nev - er know.
Gtr. 2
Gtr. 3
divisi
gliss.
Coda
D5 E5 E F FΔ7b5 Fsus4 Bb EbΔ9
Eve, yeah!
w/o slide
w/ slide
full

Aching Hunger

Written by Steve Vai

B Verse
Gtrs. 1 & 3: w/ Fill 1
Gtr. 4: w/ Rhy. Fill 1
Gtr. 2 tacet
Gtrs. 1 & 3 tacet
N.C.
1. When I look down in - to my soul I, I can see you bleed - ing.
It's so trag - ic that I can't con - trol these wreck-less feel - ings.
Gtr. 2: w/ Rhy. Fig. 1, 2 times
Gtr. 4: w/ Rhy. Fill 1
Am
G
D/F#
A/E
I'd stand nak - ed in the freez - ing wind to your glor - y and hon - or.
Gtrs. 1 & 3: w/ Fill 2
But how can I win this war when can't e - ven face the bat - tle?
Gtr. 4: w/ Rhy. Fill 2
Csus2
F/A
E/G#
Well, here in my Gar - den of E - den there's a, a com-ing thun - der.
Rhy. Fig. 2
End Rhy. Fig. 2
8va
Gtr. 2
Gtr. 2: w/ Rhy. Fig. 1
Gtr. 4: w/ Rhy. Fill 1
Well, may - be if it tears me to piec - es it - 'll kill this ach - ing hun - ger.
Fill 1
Gtr. 1
Gtr. 3
divisi
full
Rhy. Fill 1
Gtr. 4 (dist.)
mf
Fill 2
*Fret note against pickup.
Rhy. Fill 2
Gtr. 4

C Chorus
Gtr. 2: w/ Rhy. Fig. 1, 1 3/4 times
Gtr. 4: w/ Rhy. Fill 1
Am G D/F# A/E
And it hurts. You know it hurts so
w/ wah-wah
hold bend
good. Oh, it hurts. I said.
Gtr. 2: w/ Rhy. Fill 3
N.C.
Gtr. 1
Gtr. 3
divisi
D Verse
Gtrs. 1 & 3 tacet
May-be in time peace will reign, and end the in-san-i-ty. May-be the
meek shall in-her-it the earth, but I pray you in-her-it me, yeah.
Rhy. Fill 3
Gtr. 2

E **Chorus**

Gtr. 2: w/ Rhy. Fig. 1

Am G D/F# A

And it hurts. You know it hurts so

8va

*Gtr. 6 (7-str. elec.)

f w/ dist.

full hold bend full full 1/4 1/2 1/2

Gtr. 4

*Tune ⑦ to B.

66

Gtr. 4 tacet

Gtr. 2 tacet

Am G D/F# N.C.

good. Oo, God it hurts. Well, it hurts.

8va

P.H.

hold bend

hold bend
let ring

pitch: B A

Gtr. 2

Gtr. 4
divisi

F Guitar Solo

8va
C5
A5
loco
P.H.
grad. release
pitch: E
N.C.
Gtr. 6
Gtr. 1
divisi
grad. bend
w/ bar
Gtr. 3
Gtr. 4
divisi
Gtrs. 1 & 3 tacet
A5
G5
A5
N.C.
P.S.

Gtrs. 1 & 3 tacet

E5 N.C.

Gtr. 6

Gtr. 1 *divisi*

w/ bar

Gtr. 3

Gtr. 4 *loco* *divisi*

Gtr. 4

G Bridge

Gtr. 1 tacet
E7#9
G5
It's com-in' down hard. It's crash - in' on me.
Gtr. 4
P.M.
H Breakdown
Am
G6
Gtr. 4 tacet
D/A
Dsus2
A
Hey, it's in a twin - kle.
Gtr. 4
Gtr. 1
full
Gtr. 7 (clean)
mf
w/ envelope follower
let ring throughout
Aadd9
Am
G6
Now it's in a breeze.
And it pass - es,
full

103
D/F#
Dsus2
A
Aadd9
Csus2
F5
oh, so sub - tle and e - lu - sive - ly.
106
Csus2
N.C.
Gtr. 7 tacet
Try to grab it.
But it's gone and the rage that it
109
Gtr. 1 tacet
fires up. It's like a blow torch in your face, yeah. And it
Gtr. 4
steady gliss.

Brother

Written by Steve Vai

A Intro

Slowly ♩. = 38

w/ voc. ad Lib

* Chord symbols reflect overall tonality.

B♭△7/C C

mf
dist. off

let ring

29

Dm7 Am7 F C

you who were strong, in the right ___ and the wrong. ___

32

Dm7 Ebsus2

A trib - ute to the world that blood is thick - er than

47

Bb C Bb/C

brav - e - ly. And fath - er, do you un - der - stand, yeah,

50

F Bb Am7

what it is that you mean to me? Like a war - ri - or

Bbsus2
F
G
you al - ways con - quered ev-'ry bat - tle you had to face.
Am7
Bbsus2
Dm7
Am7
And in the hard times when life was a bit - ter fight, it's you who would give.

D Outro-Guitar Solo

Synth. 1 tacet

C Bb/C F

Strings

Synth. 2

Organ

Gtr. 1

hold bend

P.M.

Bb C Bb/C

Am7 Bb sus2

83

loco 8va loco

S B B (B) B S

B B B P P P B B P

S full hold bend full S

full full P P P full P

Am7 Bb sus2 F

85

8va

S S B B B S S S S B (B) B P S

S S full 1/2 S S S S 1/2 P S

Damn You

Written by Steve Vai

N.C. A5 N.C. C5 D5 F5 G5

Yeah, yeah, yeah, yeah!

15ma loco

H3.2

*Harm.

full full 1/4

pitch: A D F♯ B F♯ D

P.M.

Bass

Bass Fig. 1

C5 B♭5 D5 F5 G5 N.C.
8va
*8va
P.H.
Gtr. 2
Gtr. 3
(dist.)
divisi
pitch: G
End Bass Fig. 1
*Refers to P.H. only
B Verse
Gtr. 2 tacet
A5 N.C. Csus2 G5 A5 N.C.
1. Sud-den-ly the guilt is writ-ten on ___ your face,
and God on-ly knows how down deep ___ it goes.
Gtr. 1
loco
mf w/ wah-wah
Gtr. 3 Rhy. Fig. 1
End Rhy. Fig. 1
semi-P.H.
Bass Fig. 2
End Bass Fig. 2

Gtr. 3: w/ Rhy. Fig. 1
Bass: w/ Bass Fig. 2
A5 N.C.
Csus2 G5 A5 N.C.
Noth-in' left to say in this pit-i-ful state.
I'm talk-in' the shame out on a song.
Hey!
Gtr. 1
Gtr. 2
Gtr. 1
divisi
C Pre-Chorus
Gtrs. 1 & 2 tacet
F#7add11 E5 F#7add11 E5 F# E5 F#5 A N.C. C5
I need to set - tle down, may - be take some pit - y on my-self. Pit-y for me!
Gtr. 3
Rhy. Fig. 2
End Rhy. Fig. 2
8va loco
H5
Harm.
pitch: G G D
Bass: Fig. 3
End Bass Fig. 3
D Chorus
Bass: w/ Bass Fig. 1, 1st 3 meas.
Bass: w/ Bass Fill 1
D5 F5 G5 C5 Bb5 D5 F5 G5 N.C.
Damn you, I said damn.
My mind is bet-ter off dead.
Rhy. Fig. 3
End Rhy. Fig. 3
Bass Fill 1
Bass

Bass: w/ Bass Fig. 1, simile
D5 F5 G5 C5 Bb5 D5 F5 G5 N.C.
Damn you, I said damn.
Who are these voic-es in my head?
E Verse
A5 N.C. Csus4 G5 A5 N.C.
2. Some-one poured cold ce-ment in your soul,
(In your soul.)
and now all the beau-ti-ful col-ors are turn-ing to gray.
Gtr. 1
Gtr. 3
Rhy. Fig. 4
End Rhy. Fig. 4
semi-P.H.
Bass Fig. 4
End Bass Fig. 4
Gtr. 3: w/ Rhy. Fig. 4
Bass: w/ Bass Fig. 4
A5 N.C. Csus2 G5
I no-tice you're hap-py on-ly when you're mis-er-a-ble.
(Like some oth-er peo-ple
Gtr. 1

F♯5
N.C.
F5
N.C.
B♭5
F5
Hey, hey, hey, hey.
Ah, hey.
w/ bar
-1/2
S
I Bridge
Gtr. 1 tacet
N.C.
In-to the air and in-to the lungs and then down
Gtr. 3
*w/ bar
-6
*Depress bar gradually

69
hold bend
full
1/2
P.M.
semi-P.H.
72
8va
loco
envelope follower off

Gtr. 1 tacet
*w/ pitch shifter
*Set for 1 octave higher and lower.
Say.

K Pre-Chorus

Gtr 3: w/ Rhy. Fig. 2, simile
Bass: w/ Bass Fig. 3, simile
F#7add11 E5 F#7add11 E5 F# E5 F#5 A N.C. C5
We scream so des - per'te-ly, ba - by, chok - ing on the words as they fall.
(So des-per'te-ly ba - by.
Noo, noo, noo, noo, noo, noo.
Gtr. 1
w/ wah-wah

L Outro-Chorus
Gtr. 3: w/ Rhy. Fig. 3, simile
Bass: w/ Bass Fig. 1, 1st 3 meas.
D5 F5 G5 C5 B♭5
Damn you, I said damn.
8va
loco
hold bend

Bass: w/ Bass Fill 1
D5 F5 G5 N.C.
My mind is bet-ter off dead.

Bass: w/ Bass Fig. 1, 1st 3 meas.
D5 F5 G5 C5 B♭5 D5 F5 G5
Damn you, I said damn.
(I said damn.)
Can't stop this feel - ing, hey. .
Gtr. 1
8va
full
1 1/2
Gtr. 3
w/ phase shifter
P.S.
phase shifter off
w/ bar
fdbk.
loco
pitch: A

Genocide

Written by Steve Vai

17

C5 B♭5 F5 G5 C5 B♭5 F5 G5

Stand up so we can hear what you say. Said gen - o - cide,

Gtr. 2 (dist.)

f

S

T
A
B

F Verse
Gtr. 1 tacet
F5
Gtr. 3 tacet
G5
3. Hey, Lord, tears are burn - in' my face. I'm the one that's try'n' to fool fate.
(My face.
Gtr. 2
Gtr. 3 (dist.)
Gtr. 4
Gtr. 4 (dist.)
divisi
Bass
*Gtr. 3 tabbed to left.
F
G/D
Oh, God, I think I'm in shock, what - ev - er it takes to get us through this gen - o -
In shock.)

G Chorus
Gtrs. 2 & 4 tacet
Bass tacet
Bkgd. Voc.: w/ Voc. Fig. 1
G7
cide, yeah. Oh, gen-o - cide, yeah. You like to hear it? Well, here it goes!
Gtr. 1
Gtr. 2
divisi
P.S.
H Guitar Solo
Gtr. 1 tacet
N.C.(G7)
8va
Gtr. 2
w/ wah - wah
Take it, take it, take it! Gen-o - cide, yeah.
*P.S.
15ma
loco
P.H.
grad. bend
grad. release
* Slide pick edge along ③ past fretboard.
8va

I Verse
Bb5
Bbsus2
Bb
Gtr. 2 tacet
C5
D5
F5
G5
4. Oh, Lord, would you breathe us in? Wash your blood o - ver our skin.
Gtr. 3
let ring
N.C.
C5
Bb5
F5
G5
Hold tight 'cause it's gon - na go black. Nev - er let go, and get us through this gen - o -
P.M.
J Chorus
N.C. (G7)
cide - i - ide, yeah. Oo, gen - o - cide,

K Interlude
w/ ad lib. Voc.
N.C.
yeah.
*Gtr. 2
Gtr. 4
*w/ octave effect
*wah off
Bass
*Set for one octave above.
full
P.S.

Gtr. 2 tacet
Gtr. 4
L Verse
N.C. (G7)
5. Hey, man, I know you're my friend here in the be - gin - ning of the end.
Gtrs. 2 & 3

N.C.
C5 B♭5 F5 G5 N.C.
8va
Gtr. 2
full
Gtrs. 3 & 4
Bass
C5 B♭5 F5 G5 N.C.
Sitar 1 tacet
G5
grad. release
grad. bend release
1 1/2
1/2

Warm Regards

Written by Steve Vai

B
C/G
Gtr. 1 (dist.)
mf
CΔ7/G
Synth.
mp
Synth. Bass
Bass Fig. 1
crash
HH
Drums
C7/G
B♭/F
F
HH w/foot

Bb/F
Gm7
C/G
G
End Bass Fig. 1
C
Bass: w/ Bass Fig. 1, simile
C/G
CΔ7/G
Gtr. 1
Synth.
Drums
crash
C7/G
Bb/F
F
rake

Bb/F
F
8va
S
B
P
1/2
full
Gm7
C/G
G
N.C.
Gr. 1
H
loco
15ma
Synth.
Synth. Bass
Drums
HH
crash
*"Bounce" pick edge along
1 towards the fretboard.

D
Am
Am6
D/A
C/G
grad. release
full
1/2
P.M.
crash
HH
Cadd#4/G
D/F
FΔ9
loco
E9
D/A
8va

A
N.C.
8va
loco
full
crash
timpani roll
E
D/A
DΔ7/A

D7/A
8va
43
C/G
loco
44
G
string noise
45
C/G
G
crash
HH
full
1/2

C/G
8va
Am
D/A
loco
full
hold bend
G
F
crash
HH
semi-harm.
CΔ7/G
C7/G

Bb/F
F
Bb/F
F
8va
P.H.
loco
P.M.
full
1 1/2
HH
Bb/F
F
Bb/F
Gm7
1/2
full
C/G
G
full
crash

8va
Synth. Bass tacet
loco
crash
HH